

Editor's Notes for *Laudate Dominum (en Re)*

The incipit *Laudate Dominum* is from Psalm 117, which, with only two verses, is the shortest of all the Psalms. There are many musical settings for this Psalm, and Eslava wrote at least three (perhaps more) different settings, each quite distinct from the other. In this setting, as is traditional when using Psalms for musical liturgy, it concludes with a version of the *Gloria Patri* that reflects the fugue-like structure of the rest of the piece.

This *Laudate Dominum* is one of several choral works contained in a handwritten journal attributed to Hilarión Eslava. Although so attributed, nowhere in the scanned image file received from the Biblioteca Nacional de España (BNE) could I find any indication of Eslava's name, nor any other name whatsoever, other than the letters "HE" written on the first page of a setting of the "Magnificat" (CPE-569) included among them. According to BNE, the journal was purchased from a Miguel Blázquez of Madrid in February 2011. Based on the handwriting, notation style, and quality of music in general, it certainly could be Eslava's. Although there were no dates written in the journal, I suspect from the style of these and the other works therein that they would have likely been composed early in Eslava's career, perhaps while he was Master of the Chapel of the Cathedral of Sevilla, in 1832-1844.

Other pieces that I have previously transcribed from Eslava's journal (*Magnificat, Mirabilia Testimonia Tua, Dixit Dominus, Beatus Vir*, 12 Sacred Choral Motets) may be found on the <http://hilarioneslava.org> website and MuseScore. To the best of my knowledge, none of these works were ever formally published, and they all seem to lack composer's instructions that would have been necessary to create the intended performance. I suspect these pieces were never performed except under the direction of Eslava himself, who would have provided such instruction personally.

In *Laudate Dominum*, there was not a single instruction provided for tempo, dynamics, intended solo parts, or even which instruments to use (except the Horn in D was clearly identified). Although the title specifically reads "*Laudate Dominum a 4*", there are clearly eight singing parts that would appear to represent a double choir at first glance. No solo parts are formally indicated, but I surmise from the title that the first choir was probably intended to be for solo voices. Because of the complete lack of dynamic instruction, and the fact that the piece gets a bit monotonous at the same speed and volume level throughout, I have provided such notations based on my own instincts as to what Eslava may have intended. This should be kept in mind by anyone performing this piece, and they should exercise discretion around if or how they choose to follow my guidance.

LATIN LYRICS	ENGLISH TRANSLATION
Laudate Dominum, omnes gentes; laudate eum, omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum. Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper: et in Saecula saeculorum. Amen	Praise the Lord, all nations; praise him, all peoples. Certain is his love and mercy for us, and the faithfulness of the Lord endures forever. Glory to the Father, and Son, and Holy Ghost, As it was in the beginning, is now, and forever, world without end, Amen